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Angelica Kauffmann

exhibition

Exhibition of Paintings by Angelica Kauffmann

at

THE IVEAGH BEQUEST
KENWOOD

May to September, 1955

LONDON COUNTY COUNCIL

Z5055.K.

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FOREWORD

ANGELICA KAUFFMANN is a painter whose name, at least, is known to most people. It is not easy to understand why her fame should have been so great in her lifetime and why it should have persisted to this day, when a competent artist such as Battoni, who portrayed just as many travelling Englishmen, has only recently emerged from obscurity as far as the general body of amateurs of art is concerned. Her sex can have little to do with it. There have been women painters both before and after her who are almost unknown and her fellow academician Mary Moser is remembered, if at all, only as a founder member of the Royal Academy.

It is evident that her work had some sentimental interest which was so quintessential in its expression of current feeling and opinion that it balanced, even over-balanced, weaknesses in other directions. No doubt it was this, allied to the fact that her work was particularly suitable for the engraver and decorative artist, which kept her name alive.

Count Bernsdorff, the Danish Prime Minister, who visited London in 1768, draws attention to at least one quality which may have appealed to the masculine world of the eighteenth century. '. . . the figures have the quiet dignity of the Greek models. Her women are most womanly, modest and loving, and she conveys with much art the proper relation between the sexes, the dependence of the weaker on the stronger, which appeals much to her masculine critics.'

Her fellow-countryman Fuseli takes this analysis farther and is less complimentary. 'The male and female characters of Angelica never vary in form, feature, or expression from the favourite ideal in her own mind. Her heroes are all the man to whom she thought she could have submitted, though him, perhaps, she never found. Her heroines are herself, and while suavity of countenance, and alluring graces shall be able to divert the general eye from the sterner demands of character and expression, can never fail to please.'

Fuseli's comment on 'the sterner demands of character' may be an innuendo aimed at Angelica as well as her paintings. If so it is quite undeserved; throughout her life she worked exceptionally hard and faced misfortune cheerfully. Her marriage to the bogus Count Horn, an impostor who had been no more than the real Count Horn's valet, did indeed make stern demands on her character, but there is little more than gullibility with which she can be reproached. Although Horn or Brandt, or whatever his name may have been, did extract some hundreds of pounds from Angelica, the marriage was never a real one. Her second marriage to Zucchi in 1781, shortly before she left England, was carefully considered, and

unromantically the opposite of her first secret marriage. It was domestically successful and certainly Zucchi was a great support to her in matters of business.

Angelica was a Swiss subject. She was born at Coire in the Grisons on 31st October, 1741, the daughter of a minor painter who was no more than a sound craftsman. Her talent was sufficiently precocious to have attracted the attention of the Bishop of Como, who allowed her to paint his portrait when she was only twelve years old. Her father had noticed and encouraged her talent from a much earlier age, and she was already well instructed in the craft of painting. But Angelica also had a pleasant voice and marked talent as a musician. There was clearly a crisis in her young life when it became necessary to decide between the quick success and large earnings which were likely to be gained as an opera singer, and the longer and less certain path of a painter. This is commemorated in a number of paintings, and the subject has provided her masterpiece in this country, ' Angelica hesitating between the Arts of Music and Painting,' from Nostell Priory. The Council is particularly indebted to the Honourable R. D. G. Winn for most generously agreeing to lend this painting during the summer. It occupies a key position at Nostell, which is open to the public, and its absence must have caused even more difficulty than is usual when a large picture is lent from a country house. Its presence in the exhibition shows Angelica's art at its best : the portrait of herself gives a most lively impression of grace and beauty, and must reproduce her personal impact on her contemporaries in a way that helps to explain her quick success in any new place.

Once the decision was finally taken that Angelica should be a painter, her travels were no longer a matter of following her father to his various commissions, but were deliberately planned for study. By 1763 she was in Rome, where she already received some commissions from Englishmen, but it was not until she visited Venice in 1765 and met Lady Wentworth, wife of the resident, Mr. John Murray, that a prospect of visiting London was opened. This lady invited Angelica to accompany her on the journey to London, where they arrived in 1766.

In London she first took lodging in Suffolk Street, off the Strand, moving in 1767 to a house in Golden Square, in which she lived until she finally left England in 1781.

Success arrived quickly. A portrait of Princess Augusta of Brunswick, painted in 1767, which brought the Princess of Wales to her house, and the friendship of Reynolds, were powerful influences in her favour. In 1768 she was named as one of the founder members of the Royal Academy. Some of the pictures she showed at the Academy are included in this exhibition. Individual catalogue entries give this information.

Throughout her stay in England Angelica had plenty of commissions, and it was not lack of work or money that took her back to Italy. Farington estimates that her earnings whilst in England were about £14,000, a substantial amount for the time. After leaving England the greater part of her life was spent in Rome, where she died in 1807.

Throughout the country there are many painted ceilings and decorative paintings which have been attributed to Angelica. The hall at Kenwood is an example, but on the authority of Lysons's *Environs of London* and of style it is now given to Biagio Rebecca. There are only two cases in which decorative paintings can be attributed to her with certainty, the roundels in the entrance hall of Burlington House, which were painted for Somerset House and for which accounts are in the possession of the Royal Academy, and two overdoors at Knowsley, previously at Grosvenor Square.

Her engravings were frequently the basis of decorative work, and Lord Waldegrave has lent a most interesting table of this type, as well as the particularly charming portrait of the Gloucester children, which is illustrated. He has also been most helpful to the organisers of the exhibition in giving assistance and answering their enquiries.

The engravings included in the exhibition have been lent by Messrs. Colnaghi, whose co-operation the Council most gratefully acknowledges. There are 69 different engravers or combinations of engravers listed by Manners and Williamson. Consequently the present group does not attempt to be comprehensive, but it shows, amongst others, the work of Bartolozzi and Ryland, and includes some of the best subjects. Her own work as an etcher has little merit.

Other lenders I would like to mention are Captain Spencer-Churchill, who has taken five pictures from his walls for our benefit, and Earl Spencer, who would not deprive the public visiting Althorp of any pictures, but has deprived himself instead by lending from his private rooms. The Kunsthaus at Zürich have allowed their portrait of Winckelmann to run the risks of foreign travel, thus adding to the exhibition a personality of great interest to art historians, who played an important part in the formation of Angelica's taste and in founding her reputation during her first visit to Rome. The Council is much indebted to Dr. Wehrli, the Director, for permitting this.

The catalogue has been prepared by Miss Anne Crookshank; I am most grateful for the full entries she has been able to compile under great pressure of time. Material for the Porcelain entries was supplied by Mr. R. J. Charleston of the Victoria and Albert Museum. Much trouble has also been given to Mr. Thomas McGreevy, Director of the National Gallery of

Ireland, both by telephone and letter, but he has been forbearing and helpful. Mrs. Adeline Hartcup has placed at the disposal of the Council the information she collected when writing her life of the artist, 'Angelica', which has been especially helpful in tracing the present owners of paintings. Professor Waterhouse also drew attention to some important paintings which are included in the exhibition. Professor Blunt and the staff of the Courtauld Institute have given much helpful advice in the formation of the exhibition, and Mr. Peter Murray, the Witt Librarian, has given valuable assistance in the compilation of the catalogue. The list of all those who have helped would be long. It is not from lack of gratitude that they are not listed individually. The Council is also most grateful to all those lenders who are acknowledged in the body of the catalogue, and whose generosity has made the exhibition possible.

Edwin Bayliss

Chairman of the Parks Committee
of the London County Council.

Biographies which have been consulted are :

Rossi, *Vita di Angelica Kauffmann, pittrice*, 1810.
Frances Gerard, *Angelica Kauffmann*, London, 1892.
Lady Victoria Manners and G. C. Williamson, *Angelica Kauffmann*, London, 1924.
Adeline Hartcup, *Angelica*, London, 1954.

Late in her life Angelica Kauffmann made a list of the pictures she painted after she left England in 1781. This is by no means complete, but is nevertheless a vital record. A translation of it is given in Manners and Williamson, and in the text it is referred to simply as " Angelica's list ".

The following abbreviations are used throughout :

M & W	Manners and Williamson, *Angelica Kauffmann.*
de V & C	A de Vesme and A Calabi, *Francesco Bartolozzi*, Milan, 1928.
Exh :	Exhibited.
Insc :	Inscribed.
Lit :	Literature.
Publ :	Published.
R.A.	Royal Academy.

The Catalogue

1. BACCHUS AND ARIADNE.

Messrs. J. Leger and Son.

Oil on canvas, 65¼ × 48½ ins.

Insc. : Angelica Kauffman pinxit A° 1764.

This is the earliest subject picture in the exhibition, and dates from the years before Angelica came to London. It is not recorded in Manners and Williamson or elsewhere. A later version, which differs considerably in composition was painted for Lord Berwick in 1794.

Ariadne is weeping because she has been deserted by Theseus on the island of Naxos. She is found by Bacchus who falls in love with her and marries her.

2. THE POWER OF LOVE.

The Rt. Hon. the Earl of Home.

Oil on canvas, 50 × 40 ins.

Insc. : Angelica Kauffmann, Pinxt 1773.

Engraved : Ogborne, 1786.

Lit. : M & W, pp. 40, 192. Connoisseur, CCXXXIII, January 1921, p. 9, illus.

Probably exhibited at the R.A. 1773, No. 164, as *Trenmor and Imbaca, the Moment of her Discovery to Trenmor taken from Ossian.*

The scene is taken from Ossian, *Fingal*, Book VI, where the story is told of how Trenmor, great-grandfather of Fingal, after he had feasted in Lochlin and defeated all the local heroes in battle, was preparing to leave when a youth appeared, challenged him and insisted on both of them laying aside their armour. Thus he disclosed that he was in fact Imbaca, the King of Lochlin's sister, who had fallen in love with Trenmor and determined to meet him. Trenmor was naturally instantly enraptured and a happy ending ensued.

A version of this picture was sold in New York in 1922 under the title of *Armed Amazons.*

3. PARIS AND HELEN.
The Rt. Hon. the Earl of Home.
Oil on canvas, 50 × 40 ins.
Insc. : Angelica Kauffmann Pint 1773.
Engraved : Valentine Green ; Ryland.
Lit. : M & W, pp. 41, 192; Connoisseur, CCXXXIII, January 1921, p. 9, illus.

This picture was probably exhibited at the R.A. 1774, No. 147, as *Paris and Helen directing Cupid to inflame each other's hearts with love*. In 1790 Angelica records painting a similar picture for Prince Youssoupoff of Russia, representing *Venus persuading Helen to love Paris who has been sent to Helen by Cupid*. In another note she adds that ' Paris is bewildered at the sight of such beauty ', and that the pendant to this version is a picture of Ovid in exile, sitting writing his fables. The 1773 version may have been painted as a pendant to the *Power of Love* (see No. 2) which was exhibited the year before, is the same size, and is also in the collection of the Earl of Home.

There is a drawing of this subject in the British Museum.

4. POOR MARIA.
Capt. Sir Clive Milnes-Coates, BT., O.B.E.
Oil on copper, circular, 5 ins. diameter.
Engraved : Bartolozzi.
Bought by Sir E. Coates, the owner's father.
Lit. : M & W, p. 182 ; The European Magazine, April 1809, p. 254, Memoir of the late Angelica Kauffmann by Joseph Moser.

This picture is an illustration of an episode in Sterne's *Sentimental Journey*. Poor Maria, who appears first in *Tristram Shandy*, has been crossed in love, and has never recovered from the tragedy. She wanders aimlessly about the countryside near her home, Moulines in France, playing a pipe, and leading either a dog or a pet goat. It was a favourite theme of eighteenth century artists and according to Joseph Moser Angelica's many versions of the subject were extremely popular. He wrote ' Numerous indeed were the copies which she made of the original design of that picture. The prints from it were circulated all over Europe. In the elegant manufactures of London, Birmingham, etc., it assumed an incalculable variety of forms and dimensions, and was transferred to a variety of articles of all sorts and sizes, from a watch-case to a tea-waiter'.

The original was exhibited in the R.A. 1777, No. 194. For another version see No. 5.

5. POOR MARIA.
The Hon. Terence O'Neill, M.P.
Oil on copper, oval, 12½ × 10½ ins.,
Engraved : W. W. Ryland 1779.
The picture has been in the possession of the O'Neill

family probably since before 1865, and is thought to have been bought direct from the artist, who is known to have been patronised by the family. This picture is not mentioned in Manners and Williamson but has as good a claim as any other version to be the original.

For further details see No. 4.

6. MORNING AMUSEMENT.

The Rt. Hon. Sir Norman Brook, G.C.B.

Oil on canvas, 30 × 25 ins.

Engraved: Bartolozzi; W. W. Ryland. (See No. 54.)

Probably from the Collection of Colonel Croft Lyons, who bought it at a sale in Exeter early in this century.

Lit.: M & W, pp. 198; 204; Connoisseur, CCXXXII, January 1921, p. 7, illus. Passages from the Diary of Mrs. P. L. Powys edited by E. J. Climenson, 1899, p. 173.

In Manners and Williamson this picture is identified with one seen at Stourhead in 1776 by Mrs. Powys, who describes it as 'A sweet picture of Angelica Kauffman's, a lady in a white and gold Turkish habit working at a tambour'. At the same time they thought they read an inscription S.W. 1782 on the picture; this is now not visible, and it is possible they misread it and that this is in fact the Stourhead picture. They identified the sitter as Miss Mary Tennyson (or Tennison) but give no evidence to support this. Two versions are recorded, one in the Queensberry collection from which it went to America. The Turkish costume was obviously popular as the Duchess of Richmond wore it for her portrait. (See No. 56.)

7. ARIADNE ABANDONED BY THESEUS.

Captain E. G. Spencer-Churchill, M.C.

Oil on canvas, 25⅛ × 35¾ ins.

Insc.: Angelica Kauffman Pinxt 1774.

Lit.: M & W, p. 181; Borenius, Catalogue of the Pictures at Northwick Park, 1921, No. 320.

Probably exhibited at the R.A. 1774, No. 145. Ariadne is weeping because she has just been deserted by Theseus, whose boat is seen sailing away in the background. It is an earlier moment in the story than No. 1 in this exhibition. Angelica repeated this subject several times, one of the versions being in the Gallery at Dresden. (See No. 63.)

The collection of works by Angelica Kauffmann at Northwick Park was made by George Bowles of Wanstead, Essex, who was a great patron of the artist throughout his life. The collection was inherited by his daughter who married Sir John Rushout, first Baron Northwick, and though a proportion were sold in 1879, nine have descended by inheritance to the present owner. Angelica records sending Bowles 22 pictures in her list, and the number he bought while she was in England was also considerable.

8. BEAUTY TEMPTED BY LOVE, COUNSELLED BY PRUDENCE.
Committee of the Cottonian Collection, City Museum, Plymouth.
Oil on canvas, circular, 26 ins. diameter.
Both this picture and its pendant, No. 9, were probably acquired by William Cotton the elder, in 1790, and certainly before 1836 when they appear in the catalogue of his son, William Cotton.
Engraved : R. Pollard.

The subject was obviously popular, as works with similar titles appear several times in Manners and Williamson, and crop up regularly in sales. The titles vary a little, for instance, *Beauty, Love and Prudence*, *Prudence resisting Love*, or *Beauty governed by Reason and rewarded by Merit. Love conquering Prudence* occurs only once and was perhaps considered to lack moral tone.

9. BEAUTY YIELDED TO LOVE, QUITTED BY PRUDENCE.
Committee of the Cottonian Collection, City Museum, Plymouth.
Oil on canvas, circular, 26 ins., diameter.
Engraved : Ryder 1782, with title *Beauty and Prudence*.
See No. 8. The engraving states that the original picture is in the collection of the Earl of Exeter.

10. A NYMPH SCATTERING FLOWERS OVER THE TOMB OF SHAKESPEARE.
Captain E. G. Spencer-Churchill, M.C.
Oil on copper, oval, 12⅝ × 10 ins.
Engraved : Bartolozzi 1782. (See No. 44.)
Lit. : M & W, p. 182 ; Borenius, Catalogue of the Pictures at Northwick Park, 1921, No. 325.

According to the engraving the picture was owned by Lady Rushout, the daughter of George Bowles. She appears from Angelica's list to have bought several works direct from the artist. The picture illustrates some verses from the *Tomb of Shakespeare, a vision* by John Gilbert Cooper, Dodsley, Vol. V, p. 347. This design was repeated a number of times by Angelica, sometimes with slight variation, and then called *Fame adorning the tomb of Shakespeare*.

11. THE BIRTH OF SHAKESPEARE.
Captain E. G. Spencer-Churchill, M.C.
Oil on copper, oval, 12⅝ × 10 ins.
Engraved : Bartolozzi 1782. (See No. 43.)
Lit. : M & W, p. 181 (as Nymph and Cupid) ; Borenius, Catalogue of the Pictures at Northwick Park, 1921, No. 324.

From the engraving it appears that this picture was painted for Lady Rushout and is a pair to the *Nymph scattering flowers over the tomb of Shakespeare.* (No. 10.)

12. BACCHUS TEACHING THE NYMPHS TO MAKE VERSES.

Captain E. G. Spencer-Churchill, M.C.

Oil on canvas, 31⅝ × 38 ins.

Insc. : Angelica Kauffman Pinxt Roma.

Engraved : Bartolozzi, 1801.

Lit. : M & W, pp. 153, 171, 181 ; Borenius, Catalogue of the Pictures at Northwick Park, 1921, No. 322.

This is probably the picture exhibited at the R.A. 1788, No. 217, with a reference to Horace, Bk. II, Ode 19, which Angelica painted for Mrs. Bryer (Miss Ann Bryer published a print of it in 1801) in 1787. It is referred to in the List, and in a later note Angelica adds that ' the pendant of this picture is the one of Telemachus in the Island of Calypso whilst the Goddess is offering food to him and to Mentor '. Both of these works were apparently bought by Bowles, as the *Telemachus* was sold in the Rushout Sale of 1879.

13. THE DESPAIR OF ACHILLES ON BEING INFORMED BY ANTILOCHUS OF THE DEATH OF PATROCLUS.

Captain E. G. Spencer-Churchill, M.C.

Oil on canvas, 31 × 37½ ins.

Insc. : Angelica Kauffman pinxit 1789.

Lit. : M & W, p. 181 ; Borenius, Catalogue of the Pictures at Northwick Park, 1921, No. 321.

Another version was exhibited at the R.A. 1775, No. 170. This picture is not mentioned in Angelica's list. The subject is taken from the *Iliad* of Homer, and depicts a scene in the Greek camp during the Trojan War. Thetis is trying to comfort her son Achilles for the death of his friend Patroclus.

14. ANGELICA HESITATING BETWEEN THE ARTS OF MUSIC AND PAINTING.

The Hon. R. D. G. Winn, Nostell Priory.

Oil on canvas, 58 × 86 ins.

Insc. : Angelica Kauff^{n} Se. Ip^{t}. Pinx, Romae 17 . . .

Mr. Forbes ; probably Christies, 25 June, 1839, No. 163, as Painting, Poetry and Music ; Mrs. Strickland, Cokethorpe ; by descent to Mr. Charles Cottrell Dormer ; sold Knight, Frank and Rutley's 12 November, 1908, No. 158, bought by Lord St. Oswald.

Lit. : M & W, pp. 117, 119–123, 206–9 ; Maurice Brockwell, Catalogue of the pictures and other works of Art in the collection of Lord St. Oswald at Nostell Priory, 1915 ; Frances A. Gerard, Angelica Kauffmann, 1892 ; G. G. de Rossi, Vita di Angelica Kauffmann pittrice, 1810, p. 17.

On the back of the original canvas is written, ' for James Forbes Esq., of Stanmore Hill, Middlesex ', and on a former

relining the picture was described as ' Portrait of Angelica Kauffman, between Music and Painting, painted by herself, at Rome, 1794 '. Mr. Forbes was in Rome in 1796 and commissioned a large picture entitled *Religion* from Angelica, whom he got to know very well and corresponded with till her death. It is quite possible that he purchased a picture she had in her studio, but more likely that this picture was commissioned by him in 1796 and that the date was incorrectly read at the time of the relining. (It is illegible now.)

The first version of this picture was painted in 1760 in Milan to commemorate Angelica's decision to study painting, not music. She was tempted to follow the latter as she had an excellent voice, and played a number of instruments. Another version was sent to the Princess of Holstein-Beck in 1792, and by an odd coincidence a Mr. Forbes is recorded as buying another, measuring 44 × 32 ins., at Christies in 1883.

In Miss Gerard's book she records that Angelica gave a version to Bernini (died 1680) and this picture has been identified with the one now exhibited. It is impossible to trace the origin of this story. One suggestion is that Bernini is a misreading for Bernis, the name of the French ambassador to Rome in Angelica's day, with whom she was on very friendly terms. But if this story has any foundation it must be attached to the original version, which Rossi suggests in a footnote was to be given to an academy, but that later the picture went North of the Alps.

15. PORTRAIT OF BENJAMIN WEST.

National Portrait Gallery.

Chalk, 16½ × 12½ ins.

Insc. : Mr. West—drawn in Rome by Angelica Kaffman 1763.

From the collection of Percy Fitzgerald.

Lit. : M & W, p. 197.

Benjamin West (1738–1820) later became President of the Royal Academy. At the time of this drawing he had been in Italy for about three years, having come from America in 1760. He went to London not long afterwards where he became a successful painter of History pieces and portraits.

16. PORTRAIT OF THE ABBE JOHANN JOACHIM WINCKELMANN (1717–1768).

Kunsthaus, Zürich.

Oil on canvas, 38¼ × 27¾ ins.

Insc. : Angelica Kauffman Roma Ano. 1764.

Engraved : Etched by Angelica herself, with the inscription ' Angelica Kauffman dipin. & inv. In Roma anno 1764 ', and the title is given as ' Jo. Winckelmann Antiq. Pontif. et Prof. Graec. L. in Biblioth. Vatic.'.

1778 Füssli collection, Zürich ; passed by inheritance to Conrad Zeller who bequeathed it to the Kunsthaus in 1850.

Lit. : M & W, pp. 14–15, 216 ; Thiersch, Winckelmann und seine Bildnisse, Munich, 1918, p. 35, illus. ; 'Geneva', 1932, Vol. X.

Thiersch reports Winckelmann as saying that the picture was in Zürich shortly after it was painted in 1764, and also says the poet Matthisson saw it there in 1778 in Füssli's collection (presumably Kaspar Füssli, who corresponded with Winckelmann). There appear to be five versions of this portrait, one in Frankfurt, one in Geneva, one in Scanfs, one in the central library in Zürich and this one in the Kunsthaus, which is almost certainly the original version.

Angelica gave a copy of the etching to Winckelmann. It was one of quite a number she made herself, though she was never very successful in this medium.

In view of his immense importance as an art critic and writer Winckelmann's praise of this portrait must have added considerably to Angelica's reputation. His friendship and encouragement had a great influence upon her.

17. PORTRAIT OF MARGARET, LADY BINGHAM, LATER COUNTESS OF LUCAN.

The Rt. Hon. the Earl Spencer, T.D., F.S.A.

Oil on canvas, 30 × 25 ins.

Exh. : 1862 International Exhibition, No. 209.

Engraved: James Watson 1775.

Bequeathed in 1799 by the sitter's husband, the first Earl of Lucan, to his son-in-law, George John, second Earl Spencer.

Lit. : M & W, p. 210.

Margaret Bingham (1740–1814) was the daughter of James Smith, M.P. She married, in 1760, Sir Charles Bingham, who was created Baron Lucan in 1776 and Earl of Lucan in 1795. This portrait is dated 1767 by Manners and Williamson.

18. PORTRAIT OF SIR JOSHUA REYNOLDS.

The Rt. Hon. the Earl of Morley.

Oil on canvas, 49 × 39 ins.

Insc. : Angelica Kauffman pinx : 1767.

Exh. : R. A. Winter, 1876, No. 45.

Lit. : M & W, pp. 20, 26, 200.

This portrait was painted for Mr. Parker, who was created Lord Borrington in 1784. His son became the Earl of Morley in 1815. Sir Joshua Reynolds was a great admirer of Angelica and gossip asserted that she refused to marry Nathaniel Dance because she was expecting a proposal from Reynolds. How far

this was true it is impossible to say, but throughout her visit to England (1766–1781) he showed her great kindness, and by his support helped to establish her reputation in London.

19. PORTRAIT OF MRS. MARRIOTT.

Art Gallery and Museum, Brighton.

Oil on canvas, oval, $23\frac{3}{4} \times 19\frac{1}{2}$ ins.

Bequeathed to the Brighton Art Gallery in 1939 by Miss E. M. Wilde.

Mrs. Marriott, whose portrait is not recorded in Manners and Williamson, or elsewhere, was born Margaret Goodwin in St. Helena in 1743. There were two Governors of the island called Goodwin earlier in the eighteenth century who are described as natives of the island. Nothing more is known of her except that she was the guardian of two Miss Percys who were buried in Westminster Abbey in 1791 and 1794, and that she was buried in St. Margaret's, Westminster, when she died in 1829.

20. PORTRAIT OF THE ARTIST.

National Portrait Gallery.

Oil on canvas, 29 × 24 ins.

Lit. : M & W, p. 197.

Bequeathed by Angelica to Johann Kauffmann, her cousin ; by inheritance to George Kauffmann, who sold it about 1859 to the Earl of Morley ; Christies 3 June, 1876, Lot 34, bought National Portrait Gallery.

There is a certificate signed by George Kauffmann, dated 3 Aug. 1859, to the effect that it is a portrait of Angelica by Reynolds. This is obviously not the case, but the provenance may be correct.

21. PORTRAIT GROUP OF GEORGE JOHN, VISCOUNT ALTHORP (1758–1834), LATER 2ND EARL SPENCER, AND HIS SISTERS.

The Rt. Hon. the Earl Spencer, T.D., F.S.A.

Oil on canvas, 48 × 38 ins.

Exh. : National Portrait Exhibition 1867, No. 400.

William Dickinson engraved the two sisters, omitting Lord Althorp and substituting a landscape background.

Lit. : M & W, p. 210.

The elder daughter, Georgiana (1757–1806), married the fifth Duke of Devonshire in 1774; the younger, Henrietta (1761–1821), married the third Earl of Bessborough in 1780. The group was painted for their parents, John, 1st Earl Spencer and Georgiana, Countess Spencer. It is dated 1771 by Manners and Williamson but from the age of the sitters this seems unlikely, and it has been suggested that 1774, just before Georgiana's marriage to the Duke of Devonshire, is a more probable date.

22. PORTRAIT OF MISS FRANCES CUST.

The Rt. Hon. the Lord Brownlow.

Pastel, oval, 16½ × 14 ins.

Lit. : M & W, pp. 180–181.

The following inscription is written on the back of the frame : ' Miss Frances Cust, aged 2¾. Drawn by Mrs. Angelica Kauffmann, June 1779 ', and a receipt is pasted below which reads, ' Received June 8, 1779, from Lady Brownlow, the sum of 6 guineas, being the first half payment for an oval portrait in crayons by me, Angelica Kauffmann '.

Miss Frances Cust was the daughter of the first Lord Brownlow. She died in 1785.

23. PORTRAIT OF LOUIS BONOMI.

Mrs. Arthur L. Simon.

Oil on canvas, 24 × 20¼ ins.

Lit. : M & W, p. 190.

The portrait may be the one mentioned in Manners and Williamson as being formerly in the collection of Mrs. Goldie, who also owned a number of other objects bequeathed by Angelica to her cousin Rosa Bonomi. It was acquired by the present owner's father, L. Ehrlich, some time after 1918. An old label on the back has the following information on it, ' . . (? Louis) . . . son of Jos Bonomi Esqre Archt born in London Novr 10th 1777 died at Rome Feby 6th 1784 Portrait was painted in his mother's Cousins . . . (? geli) . . . '.

24. PORTRAIT OF CAPTAIN THOMAS READ.

C. D. Rotch, Esq.

Oil on canvas 30⅜ × 24⅞ ins.

Sold by Sir Carl Meyer at the Red Cross Sale, Christies April 20, 1918, Lot 1905, Bt. Turner ; Christies 20 February, 1948, Lot 20, Bt. Fischmann.

Lit. : M & W, p. 212. Connoisseur, CXXVII, March 1951, p. 56.

As can be seen from the autograph letter which is being exhibited with the picture, it was painted in 1780 to the order of the sitter's mother, Lady Read, for 20 gns. Thomas Read (1762–1837) was the twin brother of Sir John Read, 6th Bart, of Shipton-under-Wychwood, Oxon. He married Catherine, daughter of Sir John Hill of Bath.

25. PORTRAIT GROUP OF H.R.H. PRINCE WILLIAM FREDERICK AND HIS SISTER H.R.H. PRINCESS SOPHIA MATILDA OF GLOUCESTER AS CHILDREN.

The Rt. Hon. The Earl Waldegrave, J.P., D.L.

Oil on canvas, 40½ × 50½ ins.

Insc. : Angelica Kauffman Pinx. Romae 1787.

Exh. : R.A. Winter, 1889, No. 144.

Lit. : M & W, pp. 153, 213; Violet Biddulph, The Three Ladies Waldegrave and their mother, 1938, illus.

The group was painted in Rome for H.R.H. the Duke of Gloucester for 150 Zecchini. The Duke was a younger brother of George III and married in 1766 the widow of the second Earl Waldegrave. Princess Sophia Matilda was born in 1773 and died unmarried in 1844. Her brother, Prince William Frederick, later second Duke of Gloucester, was born in Rome in 1776. He married his first cousin Princess Mary in 1816 and died in 1834 leaving no children. It is probable that the portraits were painted from life, as in her book Violet Biddulph quotes letters written by the Duke and Duchess of Gloucester when they were visiting Rome in 1787 which imply that the children were with them.

26. PORTRAIT OF MICHAEL NOVOSIELSKI.

National Gallery of Scotland, Edinburgh.

Oil on canvas, 49½ × 39⅛ ins.

Insc. : Angelica Kauffman pinxit Roma 1791.

Inherited by the sitter's son, Lieut. Novosielski, R.N., first husband of Mrs. Stewart, who bequeathed it to the National Gallery of Scotland in 1879.

Lit. : M & W, pp. 90, 162, 187.

Michael Novosielski (1750–1795) was the son of a Polish Count, and was born in Rome, where he was educated and studied architecture. He came to London about 1770 and practised as an architect, rebuilding the Opera House in the Haymarket in 1789. (This was destroyed by fire in 1867.) The companion portrait of his wife is illustrated (p. 90) in Manners and Williamson. Angelica records in her list that she charged 120 Zecchini for each of these portraits.

27. PORTRAIT OF MISS CORNELIA KNIGHT (formerly known as a portrait of the artist).

City Art Gallery, Manchester.

Oil on canvas, 38 × 31 ins.

Insc. : Angelica Kauffman Pinx Romae 1793.

1890, sold by Messrs. Phillips to Eugene Benjamin of Bond Street; 1901, William McKay LL.D., Dublin, Sale Christies 13 July, No. 12; bt. Agnew; 1901, acquired by the Manchester Gallery.

Lit.: M & W, pp. 91, 164; Lady Knight, Letters from France and Italy 1776–1795, publ. 1905.

Miss Cornelia Knight (c. 1757–1837) was the daughter of Admiral Sir Joseph Knight. After his death in 1775 she went abroad with her mother who knew Angelica Kauffmann in England. The artist had wanted for some time to paint Cornelia Knight's portrait but only prevailed on Lady Knight to accept it as a gift in 1793. The description Lady Knight gives in her journal makes it quite clear that this is the picture of her daughter, and not a portrait of the artist as it has been called for some years. She says 'Cornelia has been drawn half-length, seated with a pencil in her hand, books beside her, and the beginning of a drawing of a column for the first naval victory. She is dressed in white, with a purple mantle and a purple riband in her hair. On her girdle Madame Angelica had placed a cameo of the head of Minerva, but we got her to alter it, and put in a medallion of Angelica's head, lettered with her name'. Later (1796) she wrote in another letter 'the painter you mention we hear of as having painted a small head of Angelica, the copy of which is placed upon Cornelia's girdle in a picture Madame Angelica painted of my Cornelia, half-length'. It is possible that Lady Knight was referring to a wax medallion of Angelica by Moeglich.

Cornelia Knight returned to England in 1799 after her mother's death, in company with Nelson and Sir William and Lady Hamilton. She was the authoress of a number of books, including a poem on Angelica, and a volume called 'Marcus Flaminius' which lies on the table beside her in this portrait. She is best known as a 'Lady Companion' to Princess Charlotte in 1813–14. In 1816 she went abroad again, travelling widely. She died in Paris in 1837.

28. PORTRAIT OF MRS. BENTON.

Messrs. J. Leger and Son.

Oil on canvas, 78¼ × 52 ins.

Insc.: Angelica Kauffman pinxit Romae A° 1794.

Lit.: M & W, pp. 87, 93–94, 165; Connoisseur CXXXV, April 1955, p. 190.

Angelica records in her list that she was paid 220 Zecchini for this portrait which was painted for Mr. Henry Benton, 'English nobleman', though this last description she applies to all Englishmen with or without titles. She says Mrs. Benton 'is sitting richly attired as a Muse holding in her hand a paper that is to say a papyrus on which are written notes of music.'

29. THE CONJUROR. *By* NATHANIEL HONE.

J. Maher, Esq.

Oil on canvas, 57 × 68 ins.

1785, sold by auction by Hutchins to a French nobleman ; 1790, sold to Knight ; 1821, sale Philips, Lot 8, where it was bought in ; 1944, Christies, 1 December, Lot 39, acquired by its present owner.

Exh. : 1775 by Hone at 70 St. Martin's Lane, No. 55; 1951–52 R.A., No. 29.

Lit. : M & W, pp. 42–45 ; J. T. Smith, Nollekens and his Times, 1828 ; W. T. Whitley, Artists and their Friends in England, 1700–1799, 1928, II, pp. 266–269 ; A.N.L. Munby in Connoisseur, 1946, CXVIII, p. 24, and 1947, CXX, pp. 82–84 (illus.).

The Pictorial Conjuror displaying the Whole Art of Optical Deception was the original title of this picture. It caused a great scandal when it was sent for inclusion in the R.A. of 1775 as it was thought to be not only a satire on Reynolds's borrowings from other masters, but an indelicate reference to Angelica as it included a nude female figure which was thought to resemble her. It seems unlikely that in fact it was meant for her, but it was easier to object to the picture on grounds of indelicacy than as a satire on Reynolds's methods. Angelica herself supported the efforts of various Academicians to have it suppressed. Hone was forced to withdraw the picture and after painting out all the nude figures in it and swearing an affidavit before the Middlesex magistrates denying any libellous intention, he finally exhibited the picture at 70 St. Martin's Lane, with a number of his other works. The parallels drawn in the picture between Reynolds's works and those of other artists are worked out in the article in the Connoisseur, 1947. When it was X-rayed recently the various figures objected to were seen, but of course too vaguely to prove the contention either way.

ENGRAVINGS.

31. ANTIOPE.

Etching and stipple, oval, 7 × 5½ ins.

Insc. : Angelica Kauffman Pinxt—Walker Excudit.—F. Bartolozzi Sculp.

Publ. : J. Walker, September 8, 1781, London.

de V. & C., No. 355. Second state.

In the third state the subject is called Antiope. One would otherwise be inclined to call it Venus as not only does it show a woman in a characteristic Venus pose, having risen from the sea, wringing her hair, but the emblem of Venus, doves, is introduced into the background.

32. BACCHANALIANS.

Etching and stipple, oval, $10\frac{5}{8} \times 12\frac{7}{8}$ ins.

Insc. : Painted by Angelica Kauffman, R.A. Engraved by Frao. Bartolozzi, R.A. Engr. to His Majesty.

Publ. : E. M. Diemar, July 27, 1785.

de V. & C., No. 363. Second state.

In the third state the title is given, and Charles Boddam, Esq., is said to be the owner of the picture, a version of which was sold as *Ariadne with Nymphs* at Christies 15 December, 1922, No. 63.

33. CLEOPATRA MARCI ANTONII SEPULCRUM ADORNANS.

Etching and stipple, oval, $13 \times 10\frac{3}{8}$ ins.

Insc. : Angelica Kauffman pinxt. Wm. Wynne Ryland, sc.

Publ. : Thomas Philipe, September 20, 1794, London.

A Picture with this title, *Cleopatra adorning the tomb of Mark Anthony*, was exhibited at the R.A. 1770, No. 118. This engraving was published some time after Ryland's death. The original painting is in the collection of the Marquis of Exeter, and there is another engraving by Burke, dated 1769.

34. CORNELIA, MOTHER OF THE GRACCHI.

Etching and stipple, $11\frac{5}{8} \times 15$ ins.

Insc. : Angelica Kauffman qins—F. Bartolozzi sculqs.

Publ. : M. Ryland, November 1788.

de V. & C. No. 506. Fourth state.

Lit. : M & W, pp. 148, 232.

In the fifth state there is a dedication to Mrs. Trimmer, and George Bowles is stated to be the owner of the original picture. This, with two companion pictures, *Virgil writing his own epitaph* and *Pliny at the Eruption of Vesuvius*, was sent from Naples in October 1785, and was exhibited at the R.A. 1786, No. 86. The original was sold from the Northwick Park Collection in 1879. In her list Angelica describes the scene, 'Cornelia, mother of the Gracchi, receiving the visit of a noblewoman a friend of hers who shows her all her beautiful jewels, and asks Cornelia to show her hers. Cornelia then shows her sons, Tiberius and Caius, just home from their daily school to her friend together with her little daughter, Sempronia, saying "These are my most precious jewels"'. A replica was painted in 1785 for the Queen of Naples, and another in 1788 for Prince Poniatowsky.

35. DIANA PREPARING FOR HUNTING.

Etching and stipple, oval, $8\frac{3}{4} \times 6\frac{3}{8}$ ins.

Insc. : Angelica Kauffman pinxt—Frano Bartolozzi sculpt.

Publ. : J. Walker, March 27, 1780.

de V. & C., No. 403. Second state.

In the third state the subject is described as 'Diana preparing for Hunting from an Original in the Collection of the Rev. Henry Bate'. This is probably the picture exhibited at the R.A. 1779, No. 165, as *Diana with one of her Nymphs*, and possibly the work sold at the Robb Sale, New York, 26 April, 1912.

36. DIDO INVOKING THE GODS.

Etching and stipple, 12¼ × 10 ins.

Insc.: Angelica Kauffman pinxit—J. M. Delattre sculpt. F. Bartolozzi direxit.

Publ.: Ann Bryer, June 10, 1780, London.

de V. & C., No. 407.

In another state the picture is described as *Dido invoking the Gods before mounting the Funeral Pile*. Probably the picture exhibited at the R.A. 1777, No. 193, as *Dido, Virgil's Aeneid, Bk. IV*. Dido stabbed herself on her funeral pile after Aeneas, with whom she was in love, left Carthage refusing to marry her.

37. EURYDICE.

Etching and stipple, oval, 12⅝ × 10⅝ ins.

Insc.: Angelica Kauffman R.A. pinxt—F. Bartolozzi, R.A. Sculpt.

Publ.: James Birchall, February 2, 1790, London.

de V. & C., No. 413. Fourth state.

The original picture was in the collection of Matthew Michell, Esq. The following lines from the Duke of Buckingham's translation of the fourth book of Virgil's *Georgics* are printed under the engraving:

'Tis not for nothing when just Heav'n does frown;
The injur'd Orpheus calls these judgments down,
Whose spouse, avoiding to become thy prey,
And all his joys at once, were snatch'd away:
The nymph fore-doom'd that fatal way to pass,
Spy'd not the serpent lurking in the grass.

38. PARIS AND ŒNONE.

Etching and stipple, oval, 7⅜ × 6⅛ ins.

Insc.: Angelica Kauffman pinxt—F. Bartolozzi sculpsit.

Publ.: F. Bartolozzi, May 4, 1780.

de V. & C., No. 472. Third state.

In the fourth state the engraving is described as Paris and Œnone from Ovid, Epistle V. The original picture was exhibited at the R.A. 1779, No. 164, with the following quotation, 'When Paris lives not to Œnone true, Back Xanthus' streams shall to their mountains flow'.

39. PENELOPE WEEPING OVER THE BOW OF ULYSSES.

Etching and stipple, oval, 12¼ × 10⅛ ins.

Insc.: Angelica Kauffman pinxt.—J. M. Delattre sculpt. F. Bartolozzi dirext.

Publ. : Ann Bryer, September 29, 1779, London.
de V. & C., No. 476. First state.
The full title is given in the second state. The original picture is in the collection of the Marquis of Exeter.

40. VENUS ATTIRED BY THE GRACES.
Etching and stipple, oval, 13⅜ × 17¼ ins.
Insc. : Angelica Kauffman, R.A. pinxt.—Francs. Bartolozzi, R.A. Engraver to His Majesty Sculp.
Publ. : S. Watts, May 1, 1784, London.
de V. & C., No. 499. Second state.
The original picture was owned by George Bowles, and the engraving was dedicated to the Princess Royal. Probably the picture exhibited at the R.A. 1781, No. 169, as *Venus attended by the Graces*. The picture is no longer at Northwick Park, nor was it in the Rushout Sale of 1879.

41. ZEUXIS COMPOSING THE PICTURE OF JUNO.
Etching and stipple, 11¼ × 15⅛ ins.
Insc. : Angelica Kauffman pinxt.—F. Bartolozzi Sculpt.
Publ. : W. Palmer, July 1, 1785.
de V. & C., No. 1355. Third state.
Lit. : M & W, pp. 217, 232.
In the fourth state the title and a description of the scene is given. Zeuxis was a celebrated painter in Greece, who, when painting a picture of Helen of Troy, was sent by the inhabitants of Crotona a number of virgins as models, from whom he chose five. From these he created the form of the perfect woman. The picture was afterwards placed in the Temple of Juno, and no doubt this explains the mistake in the title where the picture is called Juno, not Helen. In the Rushout Sale of 1879 a picture with this title was sold, and Manners and Williamson record the original as being in the Ann Mary Brown Memorial in Providence, Rhode Island, U.S.A.

42. SCIENCE RESTING IN THE ARMS OF PEACE.
Etching and stipple, 7⅜ × 6¼ ins.
Insc. : Angilica Kouffman pinxt.—F. Bartolozzi Sculpt.
Publ. : F. Vivares, October 10, 1780, London.
de V. & C., No. 702. First state.
The title is given in the second state.

43. THE BIRTH OF SHAKESPEARE (FANCY'S SWEETEST CHILD).
Etching and stipple, oval, 12¾ × 10¼ ins.
Insc. : Angelica Kauffman pinxt.—F. Bartolozzi Sculp. 1782.

Publ. : Anthony Poggi, 1782.

de V. & C., No. 1819. Fifth state.

Fancy's Sweetest Child is given as the title, though in the sixth state it is called the *Birth of Shakespeare* from a picture in the possession of Lady Rushout, and a short quotation is added, ' Shakespeare, Whom on the winding Avon's willowed banks . . . '. (See No. 11.)

44. SHAKESPEARE'S TOMB.

Etching and stipple, oval, 13 × 10⅜ ins.

Insc. : Angelica Kauffman pinxt.—F. Bartolozzi Sculpt.

Publ. : Poggi, August 1, 1782, London.

de V. & C., No. 1820. Fourth state.

This is the engraving after No. 10 in this exhibition. The quotation from Gilbert Cooper is as follows:

On Avon's banks I stray'd whose streams appear
To wind with eddies fond round Shakespeare's tomb
The year's first feathery songsters warble near,
And Vi'lets breathe, and earliest roses bloom.
Here Fancy stood (her dewy fingers cold
Decking with flow'rets fresh th' unsullied sod)
And bath'd with tears the sad sepulchral mold,
Her fav'rite Offspring's long and last aboad.

45. MIRANDA AND FERDINAND

Etching and stipple, oval, 12½ × 15¼ ins.

Insc. : Angelica Kauffman, R.A. pinxt.—P. W. Tomkins sculpt. Pupil of F. Bartolozzi.

The subject is taken from Shakespeare's The Tempest, Act III, Scene I. The engraving was not for the Boydell Shakespeare Gallery, but is earlier, being published in 1786. The publisher and date have been cut off this example.

46. CELADON AND AMELIA.

Etching and stipple, oval, 8 × 6½ ins.

Insc. : Angelica Kauffman pinxt.—Frans. Bartolozzi Sculpt.

Publ. : J. Birchall, February 2, 1782.

de V. & C., No. 1376. Third state.

In the fourth state, the title is given as *Celadon and Amelia* from Thompson's *Seasons*, from an original picture in the possession of Mr. Snelling. It is one of a pair of engravings, the other being *Damon and Musidora* (see No. 47).

Celadon and Amelia were lovers who got caught in a thunderstorm when out for a walk. Amelia was terrified but was comforted by Celadon who assured her that her innocence was her protection. Unfortunately at that moment she was struck dead by lightning, though he was unhurt.

47. DAMON AND MUSIDORA.

Etching and stipple, oval, 8 × 6⅜ ins.

Insc. : Angelica Kauffman pinxt.—Frans. Bartolozzi sculpt.

Publ. : J. Birchall, February 2, 1782, London.

de V. & C., No. 1377. Third state.

This is the pair to No. 46. A quotation from Thompson's *Seasons* is given on the fourth state. It begins

'For, lo conducted by the laughing loves,
This cool retreat his Musidora sought.'

Musidora came to bathe at the very place where her lover, Damon, had gone to lament her cruelty towards him. He watched her for some time, became conscience-stricken and left after writing a few lines of poetry on the bank. Musidora heard him leave, became much alarmed, hastily dressed, and read the note. She was appeased and added a few lines to it, ensuring a happy ending.

48. WINTER.

Etching and engraving, oval, 12 × 10⅜ ins.

Insc. : Angelica Kauffman pinxt.—F. Bartolozzi sculpt.

Publ. : A. Torre, July 1, 1782.

de V. & C., No. 716. Second state.

In the third state a quotation is given from Thompson's *Seasons*, Winter, beginning 'Meantime the village rouses up the fire'.

It is one of a series called the *Four Seasons*, which were also engraved by A. Gabrieli.

49. DAMON AND DELIA.

Etching and stipple, oval, 7⅝ × 6⅛ ins.

Insc. : Angilica Kauffman.—F. Bartolozzi Sculpt.

Publ. : F. Vivares, October 10, 1780, London.

de V. & C., No. 1375. Second state.

In the third state there is a quotation from Eclogue I to Mr. Pope, by an anonymous author in Dodsley's Collection, Vol. II. The first lines are as follows :

'Her partial taste, if e'er I touched the lyre
Still in my song found something to admire.
By none but her my crook with flow'rs was crown'd,
By none but her my brows with ivy bound.'

50. ELEANORA SUCKING THE VENOM OUT OF THE WOUND WHICH EDWARD I, HER ROYAL CONSORT, RECEIVED FROM A POISONED DAGGER BY AN ASSASSIN IN PALESTINE.

Etching and stipple, 11¼ × 15 ins.

Insc. : Angelica Kauffman ex academia Regali Artium Londini Pinxt.—Gulielmus Wynne Ryland Chalcographus Regis Britannia Sculpt.

Publ : W. W. Ryland, March 1, 1780, London.

After the picture exhibited in the R.A. 1776, No. 155, with a reference to Rapin's History, Vol. III, p. 129. This print was dedicated to the Queen. Eleanora survived, and there was a companion picture showing Edward's astonishment when she entered his room, recovered, as he had despaired of her living. A version of this picture was painted in 1781 for the Grand Duke Paul of Russia.

51. TELEMACHUS AND MENTOR IN THE ISLAND OF CALYPSO.
Etching and stipple, 11¼ × 14⅜ ins.
Insc. : Angelica Kauffman pinxt.—F. Bartolozzi Sculps.
Publ. : M. Ryland, June 7, 1786.
de. V. & C., No. 485. Third state.
Lit. : M & W, pp. 143, 171.

In the fourth state there is a dedication by Mary Ryland to George Bowles, the owner of the original picture. This was sold from Northwick Park in 1879. The subject was one Angelica painted a number of times, and she describes in her list how Calypso 'makes her nymphs cease their song of praise to Ulysses, as she sees that Telemachus is getting sad'. She says the 'subject is taken from the romance of Telemachus by Mr. Fenelon'.

52. LOUISA HAMMOND.
Etching and stipple, oval, 12⅞ × 10¼ ins.
Insc. : Angelica Kauffman pinxt.—F. Bartolozzi Sculpt.
Publ. : Mrs. Vivares, September 15, 1781, London.
de V. & C., No. 1400. Third state.

The reference to *Emma Corbett, or the miseries of Civil War*, Letter XXXIV by S. I. Pratt is given in the fifth state with a short quotation, 'My brother and your friend then, is gone', which is the first line of a letter written to Emma Corbett by Louisa Hammond, the sister of Emma's fiancé. He had just left for America to fight in the revolutionary war.

53. BLIND MAN'S BUFF.
Etching and stipple, circular, 12¼ ins. diameter.
Insc. : An. Kauffman invt.—T. W. Tomkins scuplt., pupil of F. Bartolozzi.
Publ. : J. Birchall, July 9, 1783, London.
Described as being from an original drawing by Angelica.

54. MORNING AMUSEMENT.
Etching, stipple and engraving, oval, 12¼ × 10⅛ ins.
Insc. : Angelica Kauffman pinxt.—Wm. Wynne Ryland, Sculpt.
Publ. : W. Palmer, March 1, 1784.
See No. 6.

55. MISS HARROP.

Stipple, oval, 12¼ × 9⅞ ins.

Insc. : Angelica Kauffman pinxt.—Walker Excudit, Delattre Sculp.

Publ. : J. Walker, June 1, 1784, London.

'From an original picture of Angelica Kauffman in the collection of the Right Honble. the Earl of Exeter, to whom this Plate is dedicated by his lordships most obliged humble servant John Walker.'

The original picture was sold at Christies on June 9th, 1888. Miss Harrop was a well-known singer who married Joah Bates, the musician. She died in 1811.

56. HER GRACE THE DUCHESS OF RICHMOND.

Stipple, oval, 12⅜ × 10⅛ ins.

Insc. : Angelica Kauffman ex Academia Regali Artium London Pinxt. Guls. Wynne Ryland Chalcographus Regio Britannia Sculp.

Publ. : November 21, 1775, London.

The Duchess of Richmond (1740–1796) was the wife of the third Duke, and the daughter of the third Earl of Ailesbury. The original portrait is in the collection of the Duke of Richmond and Gordon.

57. A LADY IN A TURKISH DRESS.

Stipple and engraving, oval, 12⅜ × 10⅛ ins.

Insc. : Angelica Kauffman ex Academia Regale Artium Londini Pinxt. Guls. Wynne Ryland Chalcos. primas. Regis Britanniae, Sculpt.

Publ : Ryland, May 10, 1775, London.

The print is dedicated to Robert Hellen, Esq. Angelica painted a number of ladies in Turkish dress (see Nos. 6 and 56), and it is impossible to discover if there is some literary reference connected with them or whether it was simply a fashion of the day. The original could, like several other paintings of Angelica's, even in this exhibition, be the work exhibited at the R.A. 1775, No. 396, as *A Lady in a Turkish Dress*, small whole length.

58. ANGELICA KAUFFMAN, FROM THE ORIGINAL BY SIR JOSHUA REYNOLDS.

Etching and stipple, oval, 9⅝ × 8¼ ins.

Insc. : Sir Joshua Reynolds pinx.—F. Bartolozzi, sculpsit.

Publ. : F. Bartolozzi, September 3, 1780, London.

de V. & C., No. 1086. Second state.

After the portrait in the collection of the Earl Spencer which was painted in 1777.

COURTAULD INSTITUTE

59. AN OVAL TABLE, SUPPORTED ON SQUARE TAPERING LEGS, THE TOP PAINTED WITH OVAL AND CIRCULAR MEDALLIONS OF FIGURES IN LANDSCAPES, AND WITH FESTOONS OF FLOWERS ON A BLUE GROUND.

The Rt. Hon. The Earl Waldegrave, J.P., D.L.

30 ins. high, 46 ins. wide.

Lit. : M. & W., p. 213.

The medallions seem to be from engravings after Angelica Kauffman. One, the seated woman, is very close to Bartolozzi's engraving of her *Griselda*, from the Clerk's Tale by Chaucer ; the standing woman is after *Religion*, a subject engraved by Bartolozzi ; and the group is after her Erminia from Tasso Gerusalemme Liberata, canto 7, which was engraved by J. Hogg in 1784. The table is a good example of the decorative uses for which her designs were in great demand.

60. THREE GRACES DISTRESSING CUPID. (Porcelain group).

Victoria and Albert Museum, No. C. 59–1924.

English (Derby), biscuit porcelain, late 18th century.

Height 14 ins.

Marks, ' N. 235 ' and a star (mark of the repairer Isaac Farnsworth), incised.

Modelled by J. J. Spengler after a painting by Angelica entitled *Three Nymphs Distressing Cupid*, of which two versions have been in American sales in recent years. The picture was engraved as a circular subject in 1777 by William Wynne Ryland as *Etiam Amor Criminibus Plectitur*. It was probably from this that the design for the group was taken.

61. TWO VIRGINS AWAKING CUPID. (Porcelain group).

Victoria and Albert Museum, No. C. 195–1926.

English (Derby), painted in colours, late 18th century.

Height 11½ ins.

Marks, ' N.195 ' and ' G ', incised.

Modelled by J. J. Spengler after a picture by Angelica Kauffmann entitled, *Cupid Asleep, Awakened by two Nymphs*. This was engraved by W. W. Ryland in 1776 and also by Le Noir. The Ryland print is entitled *Dormio innocuus: Vix impune expergefeceris*, and was dedicated to the Duke of Northumberland, who is described as the owner of the picture. The theme was used in one of the panels in the ceiling of the library of No. 20 Queen Anne's Gate.

62. TWO BACCHANTES ADORNING PAN. (Porcelain group).

Victoria and Albert Museum No. C. 193–1926.

English (Derby), painted in colours, late 18th century.

Height 12 ins.

Marks, ' N196 ' and ' G ', incised.

Modelled by J. J. Spengler from an engraving of 1776 by W. W. Ryland after a design by Angelica. The engraving is called *Olim truncus eram Ficulus inutile Lignum* (Horace) and is described as being after a picture in the collection of the Duke of Northumberland.

63. CUP, COVER AND SAUCER.

Victoria and Albert Museum No. 1958 to B–1855.

German (Meissen), porcelain painted in colours and gilt, late 18th century.

Height of cup $4\frac{3}{8}$ ins.

Marks, crossed swords and a star, in underglaze blue.

On the cup there is a miniature of the portrait of Angelica Kauffmann by Sir Joshua Reynolds, probably after the engraving by Bartolozzi, (See No. 58) : on the saucer there is a representation of *Ariadne deserted by Theseus in the Island of Naxos, Cupid weeping at her feet*, which is after the painting by Angelica in the gallery at Dresden. This was engraved by E. G. Krüger. For another version see No. 7.

These porcelain groups and the cup and saucer are further examples of the uses to which her designs were put. There is no record of Angelica designing for the porcelain manufactories but as with many of the ceilings and the furniture which are attributed to her, the engravings after her work supplied the decorators with the appropriate designs.

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